

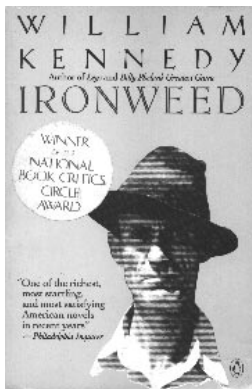
Fiscal Year
1981
 (October 1, 1980–
 September 30, 1981)

Endowment budget is at \$158,795,000. The agency is reauthorized through Fiscal Year 1985. The Media Arts Program launches support on a regional basis for individual media artists. A record number of applications to the agency—27,000—is received.



The Vietnam Veterans Memorial, designed by Maya Lin, was made possible through the wisdom of a Design panel at the Arts Endowment.

Photo courtesy Cooper Lecky Architects.



Novelist William Kennedy credits his 1981 Fellowship from the Literature Program with buying the time to complete his prize-winning novel, *Ironweed*.

Cover courtesy Penguin Books.

After the inauguration of President Ronald Reagan, the White House Conference on Aging is held on February 1–3, 1981. The Endowment sponsors a symposium focusing on the need, demand and character of arts and humanities programs for older Americans.

On June 5, 1981, President Reagan appoints a Presidential Task Force on the Arts and Humanities to review the purposes, activities and records of the Arts and Humanities Endowments. Co-chaired by actor Charlton Heston, Hanna H. Gray, President of the University of Chicago, and Daniel J. Terra, Ambassador-At-Large for Cultural Affairs, the Task Force is asked to find methods of increasing private support for the arts and humanities. It is also charged with finding ways to bring more non-governmental professionals, private groups and individuals into the Endowment's decision-making process and to recommend ways to improve the management, organization and structure of the two Endowments and the Federal Council on the Arts and the Humanities.



Poet, essayist and novelist Annie Dillard received a Literature Program Fellowship in 1981.

Photo by Rollie McKenna.

Fiscal Year

1982

(October 1, 1981–September 30, 1982)

Due to the rising Federal budget deficit, the Endowment receives a 10 percent budget cut to \$143,456,000.

The first National Heritage Fellowships in the Folk Arts honor 15 outstanding folk artists. Later that fall, with the help of Endowment grants, the National Assembly of State Arts Agencies publishes *All in Order: Information Standards for the Arts*, which includes the National Standards for Arts Information Exchange. The Standard provides a basis for coordinated information management in the arts.



The great Dizzy Gillespie was honored in 1982 with the American Jazz Masters award from the Music Program.
Photo by Martin Cohen.

On October 14, 1981, at a White House luncheon, President Reagan introduces to the Presidential Task Force on the Arts and the Humanities Frank Hodsoll, Deputy Assistant to the President, as his nominee for Chairman of the Arts Endowment. The Task Force Report recommends that the existing structure of the Endowments be kept; that the professional panel review systems be continued; that adjustments in the tax code be made to stimulate private philanthropy; and that coordination and cooperation among Federal, state and local arts agencies be strengthened.

In accepting the Task Force Report, President Reagan says:

“The Endowments, which began in 1965, account for only 10 percent of the donations to the arts and scholarship. Nonetheless, they have served an important role in catalyzing additional private support, assisting excellence in arts and letters, and helping to assure the availability of arts and scholarship.”

On November 13, 1981, following Senate confirmation, Frank Hodsoll is sworn in as the fourth Chairman of the Endowment by Chief Justice Warren E. Burger. Former Chairmen Stevens, Hanks and Biddle are present for the swearing in, which occurs at the beginning of the 70th meeting of the National Council on the Arts.



Georgie Sicking of Fallon and Richard Smith of Carson City share their verses at the Cowboy Poetry Gathering, an annual event in Elko, Nevada, supported through the Folk & Traditional Arts Program.

Photo by S.R. Hinrichs.



The National Heritage Fellowships were initiated in 1982. Among the first honorees was santos maker George Lopez of Cordova, New Mexico.

Photo courtesy Museum of New Mexico by T. Harmon Parkhurst.

Chairman Hodsoll stresses that the Endowment's mission is to "foster the excellence, diversity and vitality of the arts and to help broaden the availability and appreciation of such excellence, diversity and vitality." Hodsoll also prepares for longer-range support of the Challenge and Advancement Programs, increasing the emphasis on excellence in Endowment funding, improving and streamlining the Endowment's administration, and strengthening the public/private partnership.

On June 15, 1982, President Reagan establishes the President's Committee on the Arts and the Humanities to help stimulate increased private support and to promote recognition of excellence in these fields. The Committee has a membership of up to 34 Federal and non-Federal members. The Chairman is Andrew Heiskell, and the Vice Chairmen are Armand S. Deutsch and W. Barnabas McHenry.

Fiscal Year

1983

(October 1, 1982–September 30, 1983)

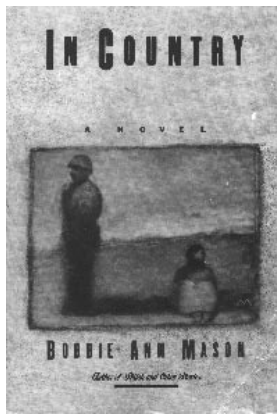
The Endowment's budget rises slightly to \$143,875,000. President Reagan says: "We support the work of the National Endowment for the Arts to stimulate excellence and make art more available to more of our people."

Among the initiatives begun by the Endowment is the Test Program of Support for Local Arts Agencies, designed to leverage sustainable increases in local government support for the arts while improving administration and planning. The Literature Program starts a project to publish short stories in newspapers.



A visitor at the Museo del Barrio in New York takes in the special exhibition on African influences in Puerto Rican art.

Photo by Jose Gomez.



A 1983 Fellowship from the Literature Program helped novelist Bobbie Ann Mason write *In Country*, a prize-winning novel that was later made into a motion picture.

Cover courtesy Harper & Row, Publishers.

Curriculum-based, sequential arts education from kindergarten through 12th grade becomes a priority for Chairman Hodsoll. A series of regional meetings is scheduled, and discussions with the J. Paul Getty Trust and others are begun to bring television more directly into the arts education process.

Challenge II is begun, and previous recipients are eligible again for support. The purpose of Challenge II is focused on stimulating improvements in balance sheets for the very best arts institutions. Advancement Grants are opened up to all of the discipline fields. A new initiative called Dance on Tour begins in the Inter-Arts (now Presenting) Program to assist state and regional arts agencies to increase dance presentation nationwide called Dance on Tour. The Visual Arts Program begins assistance to regional arts organizations to provide fellowships for emerging visual artists.

On January 7, 1983, the Endowment's second Chairman, Nancy Hanks, dies after a long battle with cancer. Three weeks later, on January 26, President Reagan requests Congress to name the Old

Post Office complex, which is to be the new home of the two Endowments, the Nancy Hanks Center. On February 15th, the President signs Public Law 98-1, the first bill of the new Congress, stating:

"This designation is particularly apt since the renovation of the Old Post Office, its occupancy this year by Federal cultural agencies and commercial enterprises and its exhibits are due in large measure by the foresightedness, persuasiveness, intellect and vigor of Nancy Hanks."

The Old Post Office Building is dedicated as the new home of the Endowments, the President's Committee, the Institute of Museum Services, and the Advisory Council on Historic Preservation on April 19, 1983.

At a White House luncheon on May 17 organized by the President's Committee, President Reagan honors 12 artists and patrons for service to the arts. The President also asks Frank Hodsoll to explore with Congress the possibility of creating a medal to honor artists and patrons of the arts.

The first National Symposium on Access to Cultural Programs for disabled and older individuals is sponsored by the Endowment and held July 13–16 at Indiana University in Bloomington.

Fiscal Year

1984

(October 1, 1983–September 30, 1984)

The Endowment's budget is \$162,223,000. Working in collaboration with the American Film Institute, the Endowment helps establish a National Center for Film and Television Preservation.

The Locals Test Program, in its first year of operation, distributes \$2 million in Federal funds, which are to be matched by \$9.7 million in new publicly appropriated state and local funds. Folk Arts Apprenticeships are begun through state arts agencies. The Theater Program begins an Ongoing Ensembles category to assist groups of theater artists working together over time. The Dance Program starts a program placing choreographers with repertory dance companies to create new work. A touring-commissioning fund for major interdisciplinary work is begun in the Inter-Arts Program. The Office of International Activities is formalized.



Carmen de Lavallade and Leo
by Moneta J. Sleet, Jr. (1960)
was part of the exhibition
"A Century of Black
Photographers" at Atlanta's
High Museum of Art in 1984.



Excellence in Federal design achievements, such as the design for the Linn Cove highway, were recognized by the first President Design Awards in 1984.



Sam Maloof, an artist who works in wood, received an Endowment Visual Arts Fellowship in 1984 and a MacArthur Fellowship in 1985.
Photo courtesy of the artist.

The American Association of Fundraising Counsel reports that in 1983 private contributions to cultural activities increased to \$4.08 billion, an increase of 36 percent and \$1 billion over 1981. Individuals continued in 1983 to provide the bulk of this support.

On May 31, 1984, President Reagan signs into law legislation for a National Medal of Arts, authorizing the President to award up to 12 medals a year to "individuals or groups who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States. The President's awards are to be based on recommendations of the National Council on the Arts.

Fiscal Year

1985

(October 1, 1984–September 30, 1985)

The National Endowment for the Arts is 20 years old. Its budget is \$163,660,000. The Expansion Arts Program starts a Community Foundation Initiative to secure new private funds for smaller arts organizations. The Music Program consolidates and strengthens its support for music presenters nationwide. A national jazz service organization is created with Endowment assistance.



Sharon Lockwood, Wilma Bonet and Audrey Smith, part of the San Francisco Mime Troupe, perform *Women Who Work in the Steelmills* in a 1985 production.
Photo by Jeffrey Blankfort.

On December 11, 1984, Charlton Heston is appointed as Chairman of the Arts Endowment's 20th Anniversary Committee, set up to focus attention on the growth of the public/private partnership support for the arts since the Endowment's birth in 1965. In January 1985, First Lady Nancy Reagan agrees to serve as Honorary Chair of the Committee, which includes leading artists and arts patrons who have served as members of the National Council on the Arts.

President Reagan presents the first Presidential Awards for Design Excellence to 13 Federal projects in a variety of design areas. At a ceremony on January 30, 1985, the President states: "I believe it is fair to say that good design unites art with purpose, and is an essential part of all that goes to make our nation without peer."

During the Academy Awards presentation on March 25, 1985, the National Endowment for the Arts receives a special "Oscar" for its 20-year service to the arts. The first National Medal of Arts are presented on April 23, 1985 to seven artists and five patrons of the arts at a White House luncheon.



The National Medal of Arts, designed by Robert Graham, was first awarded in 1985, the Endowment's 20th anniversary year.



Choreographer Mark Morris in *One Charming Night*, recipient of a 1985 Dance Program Fellowship.
Photo by Lois Greenfield.

On August 3, 1985, the National Council on the Arts reviews a concept paper on arts education which proposes broadening the scope of the Artists in Education Program. The primary objective of the proposed change is to encourage arts education as a basic part of the curriculum, kindergarten through high school.

During the presentation of the “Emmy” Awards on September 22, 1985, the National Academy of Television Arts and Sciences recognizes the Arts Endowment on its 20th Anniversary. President Reagan recognizes National Arts Week, September 23–29, to celebrate the arts on the occasion of the Endowment’s 20th anniversary. Frank Hodsoll is nominated for a second term as Chairman.

On September 29, 1985, the National Endowment for the Arts celebrates its 20th anniversary.



Tlingit performer Gary Waid beats the raven and eagle drum for the Naa Kahidi Theater, celebrating Native Alaskan culture, under the aegis of the Sealaska Heritage Foundation. Photo courtesy of Naa Kahidi Theatre.



A 1986–87 grant to the Playwrights Horizons Theater supported the creation of Alfred Uhry’s *Driving Miss Daisy*. Shown here are Darrie Lawrence and William Hall, Jr. in the Repertory Theatre of St. Louis’s 1991 production.

Photo courtesy of Repertory Theatre of St. Louis.

Fiscal Year

1986

(October 1, 1985–September 30, 1986)

The Endowment’s budget is reduced to \$158,822,240 pursuant to the Balanced Budget and Emergency Deficit Control Act of 1985. On December 20, 1985, the Endowment is legislatively reauthorized through Fiscal 1990. More than 4,500 grants are made for an aggregate of \$146.6 million. Nearly 600 panelists convene to make the first round of recommendations.

Buying Time, an anthology celebrating 20 years of writing by Literature Program Fellowship recipients, is published by Graywolf Press.

The Office for Special Constituencies in partnership with arts service organizations publishes three books: *Design for Aging*, *Profiles in the Arts*, and *The Arts and 504*, which serve as tools for arts organizations to reduce physical, attitudinal and programmatic barriers for older and disabled Americans to participate fully in the arts.

The Media Arts Program funds a new television series on American artists, *American Masters*. Its first season includes profiles of architect Philip Johnson, writer Katherine Anne Porter, comic Charlie Chaplin, singer Billie Holiday, musical director James Levine, composer Aaron Copland, painters Thomas Eakins and Georgia O'Keeffe, playwright Eugene O'Neill, and the

collaborative process among playwright Arthur Miller, director Volker Schlöndorff and the cast of the film version of "Death of a Salesman."



Traditional artist Bea Coaxum exhibits her hand-crafted baskets woven with Georgia Sea Island grass.



The Contemporary Arts Museum in Houston received a 1986 Museum Program grant to mount this special exhibition on the work of American artist Robert Rauschenberg.

Photo by Rick Gardner - Houston.

Chairman Hodsoll announces that beginning in FY 1988, the Artists in Education Program will be broadened into a new Arts in Education Program with the goal of encouraging serious and sequential study of the arts as a part of basic education. In the first year of the AIE Program's new category of Arts in Schools Basic Education Grants, 42 states apply for support.

Fiscal Year

1987

(October 1, 1986–September 30, 1987)

The Endowment's budget is \$165,281,000. A 1986 Survey of Public Participation in the Arts notes that for two years running, admission receipts for non-profit performing arts events exceeds those for spectator sports.

The National Assembly of State Arts Agencies reports that state appropriations for Fiscal Year 1987 reach \$216.6 million, a record high, and the National Assembly of Local Arts Agencies estimates that city and county government support of the arts is expected to increase 109 percent from 1986 to 1988.



A student from the All-City High School Orchestra receives pointers from New York Philharmonic violinist Judith Nelson prior to their 1987 joint concert.

Photo by Carol Bernson.

THE MAYORS INSTITUTE ON CITY DESIGN



The Endowment established the Mayors Institute on City Design in 1987 to bring together civic and design professionals to enhance the quality of the built environment. Here Alexandria, Virginia mayor Patricia Ticer explains a proposed railyard redevelopment to Macon, Georgia mayor Tommy Olstead (L) and real estate developer John Clark.

Photo by Daniel Grogan Photography.

they provide the foundation from which we may reach out to other cultures so that ours may be enriched by—as well as itself enrich—other enduring traditions. We honor the arts not because we want monuments to our own civilization, but because we are a free people. The arts are among our nation's finest creations and the reflection of freedom's light."

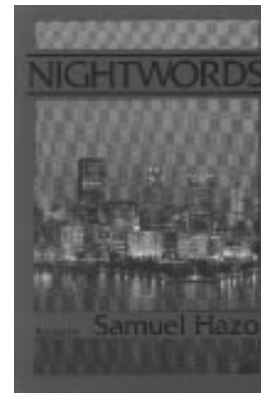
On October 6, 1987, a marker is placed outside the Nancy Hanks Center, headquarters of the National Endowment for the Arts. In the walkway leading to the entrance of the building are these words by Nancy Hanks:

"It is part of the essential idea of our country that the lives of the people should be advanced in freedom and in comprehension of the tough and soaring qualities of the spirit. This is not possible without the arts. They are not a luxury; they are a necessity."

The Dance Program supports reconstructions of Nijinsky's and Stravinsky's ballet "The Rite of Spring," which had not been performed in 75 years, by the Joffrey Ballet.

During the National Medal of Arts ceremonies on June 18, 1987, President Reagan says:

"Why do we, as a free people, honor the arts? The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and



Small presses, such as The Sheep Meadow Press, received Literature Program support to publish new American works, including *Nightwords* by Pennsylvania Poet Laureate Sam Hazo in 1987.

Cover courtesy The Sheep Meadow Press.

Fiscal Year 1988

(October 1, 1987–September 30, 1988)

The Endowment's budget is \$167,731,000.

In March 1988, the first 16 state arts agency planning grants are made to assist the process of collaboration with state education agencies to make the arts more basic in education.

In May 1988, the Endowment publishes *Toward Civilization*, which argues that basic arts education is suffering serious neglect in the United States. A two-year study on the teaching of the arts in our nation's schools, the report warns, "the artistic heritage that is ours, and the opportunities to contribute significantly to its evolution, are being lost to our young people." More than 180,000 copies are sold or distributed.



Sister Rosalia Haberl, a German-American Bobbin Lacemaker, was one of 12 recipients of the 1988 National Heritage Awards supported through the Folk & Traditional Arts Program.



Singing in a role written especially for her, mezzo-soprano Frederica von Stade stars in the Dallas Opera's world premiere of Dominick Argento's *The Aspern Papers*, broadcast on Great Performances in 1988.

Photo by Phil Schexnyder.



B.D. Wong and John Lithgow in *M. Butterfly*, the Broadway success by David Henry Hwang, an Theater Program Playwrights Fellowship recipient.

Photo courtesy Eugene O'Neill Theater.

The Arts in America is published in the fall, an inventory of the nation's artistic resources. Two existing sources of statistical data prove helpful in its publication: *A Sourcebook of Arts Statistics: 1987* and the 1982 and 1985 *Survey of Public Participation in the Arts*.

The Inter-Arts (now Presenting) Program initiates, with support from the Rockefeller Foundation, a National Task Force on Presenting and Touring the Performing Arts. Administered by the Association of Performing Arts Presenters, the goal of the National Task Force is to help strengthen the field of presenting and the relationship among presenting organizations, artists, audiences and communities.

After an extensive evaluation of the Test Program of Support for Local Arts Agencies confirms the capacity of Federal dollars to increase public arts funding at state and local levels, improve local process and planning, and stimulate interest of political leadership at the local level, the Endowment establishes the Locals Program as a full Endowment program. The pilot stage of the program, which began in 1983, saw an investment of \$6 million generate \$24.9 million from city and county governments and \$16.5 from state arts agencies and other sources.

Challenge III is inaugurated, providing \$9.1 million in grants for 25 projects throughout the country for their potential to advance the arts nationally.



Louisville Orchestra Music Director Lawrence Leighton Smith in a rehearsal session with Isaac Stern (L) for the 1988 Opening Gala Concert.
Photo by Richard Bram.



The acclaimed documentary film *Hoop Dreams*, directed by Steve James, received Media Arts Program support in 1989, five years before it was released.

Photo courtesy of Fine Line Features.

Fiscal Year

1989

(October 1, 1988–September 30, 1989)

The Endowment's budget is \$169,090,000.

Chairman Hodsoll resigns on February 28, 1989 after serving nearly eight years. For the interim, Hugh Southern is appointed Acting Chairman.

The Expansion Arts Program begins a Rural Arts Initiative, helping state arts agencies to regrant funds for strengthening rural arts organizations within their states. Similarly, the States Program (now State & Regional Program) begins awarding small grants of up to \$25,000 for projects developed by state arts agencies in response to the needs of rural communities. The Program also begins an effort to encourage new collaborations between the state and regions and the Endowment's discipline programs in the development and implementation of program initiatives.

International Activities are strengthened and made a part of the Office of Policy, Planning and Research. Dance on Tour, an effort jointly funded by three Endowment Programs, helps states and regions to sponsor dance company residencies and performances, particularly in smaller communities nationwide.



Musician Phil Baker enjoys a laugh with students in a concert in Clear Lake, South Dakota, part of the 1989 Touring Arts Teams, a rural arts initiative funded by the Endowment.

Photo courtesy South Dakota Arts Council.

In the spring of 1989, controversy over the works of two photographers whose work appeared in institutions funded by the Arts Endowment begins a new public debate over the types of projects supported by the agency. An Independent Commission, to review the process by which the Endowment distributes grants, is also established by Congress. A House-Senate conference committee bars the funding of art that is “obscene,” as defined by the Supreme Court’s 1973 Miller v. Sullivan decision. Over the next several years, all grants come under intense public and media scrutiny.



Funded through the Media Arts Program, *Wonderworks* presented quality drama such as “Home at Last” starring Frank Converse (standing), Caroline Lagerfelt, Sascha Radetsky and Adrien Brody during the 1989 season.

Photo courtesy WQED, Pittsburgh.

Fiscal Year

1990

(October 1, 1989–September 30, 1990)

In its 25th year, the Endowment’s budget rises to \$171,255,000.

John Frohnmayer is sworn in as the fifth Chairman of the National Endowment for the Arts in October 1989.

At a ceremony in the White House on November 17, 1989, President Bush awards the National Medal of Arts, noting:



In the studios of Boston’s WGBH, Margot Stage narrates a Descriptive Video Service script for *The American Experience*. Descriptive Video Services, funded through an Endowment Challenge Grant, provide narrative links for the blind.

Photo courtesy WGBH.

“Art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else—from new perspectives. And instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.”

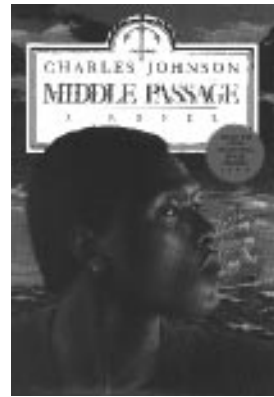
In a speech at the Corporate Council for the Arts in Seattle on June 29, 1990, Chairman Frohnmayer says:

“In this technological age, we must prepare our schools to help our children understand and appreciate the aesthetic dimension of our lives. We must be prepared to use creativity not as an adjunct to our education, but as its central component, because creativity will be the currency of the 21st century.”



American Jazz Master Cecil Taylor works with students at the New England Conservatory as part of a 1990 Music Program grant.

Photo by Denise Marcotte.



Charles Johnson, a 1980 Literature Fellowship recipient, won the National Book Award for his 1990 novel *Middle Passage*.

Cover courtesy Antheneum.

On July 9–10, 1990, the Endowment and the Mid Atlantic Arts Foundation convene the first regional conference devoted to access, bringing together 260 arts administrators to better educate themselves on ways to make their own activities more available to older and disabled individuals.

Senior Fellowships in Literature are awarded to poet Denise Levertov and prose writer Wallace Stegner in recognition of their past achievements and to allow them the freedom to continue to create.

The Independent Commission, formed by Congress, issues in September a report on grantmaking procedures and issues concerning publicly funded art. Many of its recommendations have already been made as internal reforms, and others take effect in Fiscal 1991.

Fiscal Year

1991

(October 1, 1990–September 30, 1991)

The Endowment's budget is \$174,080,737.

On November 5, 1990, Congress reauthorizes the Endowment for Fiscal Years 1991 through 1993.

Twenty-five percent of program funds are reserved for state and regional arts agencies and another five percent is set aside for programs administered by state and regional arts agencies that specifically address developing arts organizations and under-served communities, particularly in rural and inner-city areas. New emphasis is placed on arts education.



The Angel (Ellen McLaughlin) appears to foreshadow amazing events in the 1991 world premiere of *Angels in America* at San Francisco's Eureka Theater, supported through the Theater Program.

Photo courtesy Eureka Theater.

pointing to the urgency of coordinated efforts to document and preserve America's unique dance heritage.

Panel reforms remove even the appearance of direct conflicts of interest of those serving on Endowment's panels. Modified panel structures, including split panels and multi-year applications, are adopted. Consequently, the number of panelists grew from 792 in 1990 to 947 in 1991. The Chairman is granted authority to approve all applications except those on which the Council makes a negative recommendation.

The Endowment publishes *Arts on Television: 1976–1990*, a history of the Media Arts Program's Arts on Television category which has supported dozens of series and individual programs on public television. In addition, a report co-funded by the Dance Program and the Andrew W. Mellon Foundation, *Images of American Dance: Documenting and Preserving a Cultural Heritage*, is distributed,



Students join Nelson Sosa during a performance of Latin American music in a program run by Urban Gateways: The Center for Arts in Education.

Photo by Avis Mandel.



Cornerstones Community Foundation has received long-time Design Program support to save historic adobe churches in New Mexico, such as the Apostol Santiago in Maes, San Miguel County.

Photo by Jim Gautier.



The Ying Quartet in Jessup, Iowa, as part of the Endowment's Chamber Music Rural Residency Program which sent small ensembles to live, work and perform in rural communities in Kansas, Iowa and Georgia in 1992.

Photo courtesy Cedar Arts Forum.

Fiscal Year

1992

(October 1, 1991–September 30, 1992)

For the sixth consecutive year, the Endowment's budget rises slightly to \$175,954,680. Chairman Frohnmayer resigns effective April 30, 1992. From May 1992 through January 19, 1993, Anne-Imelda Radice is Acting Chairman.

Throughout 1991, staff from the Inter-Arts (now Presenting) Program meets with

hundreds of artists, presenters and representatives of service organizations to gather their views concerning the development of a new program focused on presenting the performing arts and the commissioning of new work. In January 1992, Inter-Arts becomes the Presenting & Commissioning Program.



Dance (first version), a 1909 painting by Henri Matisse, was part of a special exhibition of the master Impressionist mounted by the Museum of Modern Art, New York.

Photo by Eric Pollitzer.

Collection, The Museum of Modern Art, New York. Gift of Nelson A. Rockefeller in honor of Alfred H. Barr, Jr.



Working with young students at the drums, jazz percussionist Max Roach shows how different rhythmic patterns can be layered to create a composition in part six of *Behind the Scenes*, the first national television series for children on the visual & performing arts.

Photo by Martha Swope Associates/Carol Rosegg.

In January 1992, the Endowment publishes *Three Rs for the Nineties*, a set of brochures developed for the parents of

young children through a cooperative effort with five national arts education associations. The brochures contain helpful ideas to get children involved in the visual arts, music, dance, theater and creative writing.

The Chamber Music Rural Residency Pilot Program begins, sending chamber ensembles featuring young musicians to live and work in rural communities in Iowa, Kansas and Georgia.

Fiscal Year 1993

(October 1, 1992–September 30, 1993)

The Endowment's budget is \$174,459,382. With the inauguration of President William Clinton, a new administration begins. During much of this period the function of chairman resides with Madeleine Kunin, Deputy Secretary of Education, who delegates practical, day-to-day authority to Ana M. Steele, Acting Senior Deputy Chairman.

The Office of International Activities becomes the International Program. Through its partnerships as well as direct grants the International Program provides funding for 185 projects in 1993. One of the program's first concrete achievements is the creation of the U.S./Canada/Mexico Creative Artists' Residencies. ArtsLink, which fosters exchanges by U.S. artists and arts administrators and their counterparts in Eastern and Central Europe and the former Soviet Union, is expanded.



1993 Visual Arts Fellowship winner Vito Acconci's *Floor Clock*.
Photo courtesy of the artist.

In cooperation with the Institute of Museum Services, the Endowment funds *The Accessible Museum*, a guide to model programs of accessibility for disabled and older people, published by the American Association of Museums. The agency publishes *Dancemakers*, a research study on the dire economic straits of choreographers, and *Generation of Fellows*, an anecdotal history of the impact of Endowment grants to individual artists. *Moving Around: Partnerships at Work in Dance on Tour* is published for

the Endowment by Dance/USA, a summary of successful dance touring projects by dance companies and presenters.

A 26-program series, *Wade in the Water: African-American Sacred Music Traditions*, reaches millions of public broadcasting viewers, assisted by the Media Arts Program.



The Bill T. Jones/Arnie Zane & Company dancers tour the country to sold-out performance halls.
Photo courtesy Walker Art Center.



Hank Dutt, David Harrington, John Sherba and Joan Jeanrenaud are the Kronos Quartet, one of the nation's finest music ensembles performing new works.
Photo by Christine Alicino.

Fiscal Year 1994

(October 1, 1993–September 30, 1994)

For Fiscal Year 1994, the Endowment's budget stands at \$170,229,000.

On October 8, 1993, Jane Alexander is sworn in by Supreme Court Justice Sandra Day O'Connor as the sixth Chairman of the Arts Endowment. As part of her pledge to Congress, she sets out to survey the state of the arts in America. Within her first 14 months in office, Chairman Alexander visits 130 different communities in all 50 states and Puerto Rico.



The Fisk Jubilee Singers, in their 1871 inaugural tour, became the first group to bring the spiritual to the concert stage. Their story is told as part of National Public Radio's 26-part series *Wade in the Water: African American Sacred Music Traditions*, supported through the Media Arts Program.

Photo courtesy of Fisk University Archives.



In Chicago, the banners for *Art-21: Art Reaches Into the 21st Century*, the first national conference on the arts sponsored by the Federal government.
Photo by Eric Futran.

The first Federally sponsored national arts conference, "Art-21: Art Reaches into the 21st Century," is held in Chicago, Illinois, April 14–16, 1994. Over 1,100 participants meet to discuss national arts policy centered around four themes: "The Artist in Society," "Lifelong Learning through the Arts," "The Arts and Technology," and "Expanding Resources for the Arts." President Clinton addresses the conference via video:

"Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago: To enliven creative expression and to make the arts more accessible to Americans of all walks of life."

An economic impact study published by the National Assembly of Local Arts Agencies estimates that the nonprofit arts industry generates:

1.3 million jobs

\$36.8 billion in expenditures

\$790 million in local government tax revenues

\$1.2 billion in state government tax revenues

\$3.4 billion in Federal treasury tax revenues

The arts are among the first disciplines to develop education goals and standards as part of the Goals 2000 education reforms, and they are published as the *National Standards for Arts Education*. A consortium of national arts education associations, in conjunction with the Endowment, focus on what every young American should know and be able to do in dance, music, theater and the visual arts. The Goals 2000 Arts Education Planning Process begins in the summer of 1994.



Fiddle students pose for a group portrait at the Augusta Heritage Center, Davis and Elkins College in West Virginia.

Photo by Mark Crabtree.

Design for Accessibility: An Arts Administrator's Guide is introduced on July 28, 1994, the fourth anniversary of the Americans with Disabilities Act. Produced in partnership with the National Assembly of State Arts Agencies (NASAA), the book assists Endowment grantees and others in making their programs and facilities fully accessible to people with disabilities and older adults. The Arts Endowment and NASAA disseminated 800 free copies of the *Guide* to grantees through the state arts agencies.

The Research Division published *Trends in Artist Occupations: 1970–1990* which uses U.S. Census figures to show a 127 percent increase in the number of artists over that 20 year period, for a total of over 1.67 million artists in the U.S.

Fiscal Year

1995

(October 1, 1994–September 30, 1995)

The National Endowment for the Arts is now 30 years old. The Endowment's budget is \$162,311,000, following successive reductions by Congress, including a rescission in funds late in the year; the Endowment's staff as well is being reduced.

On October 13, 1994, at a luncheon in honor of the National Medal of Arts recipients, Chairman Alexander names all of the former members of the National Council on the Arts as Ambassadors for the Arts. A bust of the agency's first Chairman, Roger L. Stevens, is donated to the Arts Endowment.



Turtle Mountain Chippewa John LaFontaine spent the week of his Arts Plus artist-in-schools residency at Warren Elementary in Helena, Montana through the auspices of Helena Presents, an Endowment grantee.

Photo courtesy Helena Presents.



Ceramic students attempt slab work in the studios of the Manchester Craftsmen's Guild on the Northside of Pittsburgh.

Photo by Lonnie Graham.

Congressman Ralph Regula (R-OH) assumes Chairmanship of House appropriations subcommittee with responsibility for the Endowments. Senator Slade Gorton (R-WA) assumes Chairmanship in the Senate.

The International Program publishes *World Arts: A Guide to International Arts Exchange* and makes the information available through on-line technology. The Special Constituencies Office is re-named the Office of AccessAbility to reflect its mission of making the arts more accessible to all Americans. The Office of Policy, Planning and Research is re-organized as the Office of Policy, Research and Technology, and plans commence to create an Endowment site on the World Wide Web.

On January 23, 1995, the series "American Cinema" premiered on public television as part of the Endowment's Millennium Project, a series of celebrations of American art in the 20th century.

The Congress begins deliberations on reauthorization of the Arts and Humanities Endowments and the Institute of Museum Services. At a Congressional hearing on the future of the Arts Endowment, Chairman Alexander declares:

"A great nation supports and encourages the education of *all* its people. A great nation recognizes that the life of the spirit, of the human mind, is what endures through the passing on from generation to generation a heritage that says: this is who we are, this is who we were, and this is who we will be in days to come. That heritage is manifested through the arts, the humanities, and the sciences. That heritage is what we seek to keep alive at the Endowment for the Arts."

The Endowment publishes *America in the Making: A Prospectus for the Arts*, which outlines five areas of focus: Investing in Communities, Investing in Economic Vitality,



The Arts Indemnity Program insures masterworks such as *Girl with a Pearl Earring* by Johannes Vermeer (17th century) to travel from their home collection in this case the Royal Cabinet of Paintings Maurishuis, The Hague on loan to the National Gallery of Art, Washington, D.C.

Photo courtesy Royal Cabinet of Paintings Maurishuis.



Designers and civic leaders discuss options for the rebuilding of downtown Oklahoma City after the bombing of the Murrah Federal Building as part of a charrette organized and run by the Design Program.

Investing in our Heritage, Investing in Our Children, and Forging Partnerships for the Arts. Partnerships with other Federal agencies begin to show results with the publication of *Part of the Solution: Creative Alternatives for Youth* which was co-sponsored with the U.S. Department of Justice.

Chairman Alexander accepts a Tony Award on behalf of the agency in recognition of the Endowment's role in the growth of regional theater in the U.S.

Based on funding levels appropriated by Congress, the Endowment begins planning for a major re-structuring.

For the first time in its history, the National Heritage Awards presentation is held at the White House, hosted by First Lady Hillary Clinton.

On September 29, 1995, the Endowment celebrates its 30th anniversary.